



POTTERS
GUILD
of BRITISH
COLUMBIA

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Karen Opas
874-7116

Newsletter

November 1997

A Taste Of Clay - by Elaine Hughe-Games

This harvest time show put on annually by a small group of potters in the Okanagan Valley was a highlight for local lovers of clay, who revelled in the variety and excellence of the work presented.

Each year we invite one or two guest artists to join us at the Community Hall in Okanagan Mission (that's in Kelowna, for those of you who haven't made it to our valley). This show is strategically timed to coincide with the big Wine Festival. Our question October 3rd and 4th was Leonard Epp, a master potter who lives quietly on a rustic farm near Falklands with his goats and artist wife, Anne Kipling.

Leonhard moves with ease and consummate skill through high fire porcelain of extreme delicacy, robust yet elegant raku forms in a stunning spectrum of colour, saggar fired stoneware, whimsical characters such as a yellow-haired male figure, half-kneeling he video taped the crowd, and low fire pedestal

bowls, glazed to enhance the plastic feel of freshly manipulated clay. There were several multi-chambered forms which evoked, for me, the fluid lines of a futuristic space station. These were, in fact, percussion instruments. Different tones were produced by gently slapping an open palm over the opening in each chamber.

Leonhard often uses other media to present his work. His elegant metal stands with meticulously bound brackets were perfectly mated to tall, thrown conical forms. Gazing at them, my imagination flew to the Turquoise blue water and sparkling white villas of the Mediterranean.

No doubt visitors to our show had their own flights of fancy triggered by other work, as well.

Bob Kingsmill's circular raku mural bordered by Celtic knots and birds, a focal point of the show, is now a feature of a

Continued on page 5



A Taste of Clay postcard

Editor's Notes

***There is a large vase sitting on the desk in front of me. It is a pot by Maureen Wright. She made it sometime in 1995, perhaps before she was diagnosed with the cancer that killed her. It is also possible that she made it after her diagnosis, because the glaze is dark and somber, a rusty, oxide red over a very cold blue, with an underlying pattern of ferns. Normally, she worked in violets, pinks and soft, warm blues with gold-lustre. On the busy days when I filled in at the Gallery for a few hours, I was often wrapping Maureen's pots. I remember showing five or six lidded boxes to an older woman who wanted something "just right" for the childhood friend she was visiting.

I only met Maureen a couple of times, at the usual clay functions, but her energy and smile stayed with me. I think of the thousands of pots she made over her career; all the vases that celebrated a new marriage, the boxes that hold their owner's treasures and the bowls that decorate sideboards when they are not in active food use. Most of the people who own these works never met Maureen in person. They do, however, have a knowledge of her that comes directly from her fingertips to theirs. Generations of human beings will know Maureen through her pots, some of which will survive the centuries, giving pleasure to those not yet born.

***Coffee is my last great addiction. I have a huge collection of mugs from which to drink it, from the sternest white commercial slip-ware, to the extravagant colourful mug made by one of my favourite potters, Fredi Rahn. My memories of coffee are also the markers of my life.

At eight I begged a cup of the mysterious, dark brew that bubbled away in the glass percolator on top of our gas stove. It tasted bitter, nothing like the ambrosia I had imagined it to be. I ignored coffee for a decade, although I still loved to get my hot chocolate in the blue, salt-glazed mugs that were my parents' coffee cups.

I discovered cappuccino at eighteen, desperate to impress the older man I was dating. He was all of twenty-one, and majoring in German Philosophy. On one of our first dates we went to Calgary's only repertory cinema and saw *Alphaville*, a French film from the early sixties. I hated it; there was no plot, no glamorous characters, no colour, and, worst of all, subtitles. This was a period of my life when I thought that *Star Wars* was just about the best movie ever made, even better than *Grease*! Afterwards, we went to a coffee bar, probably the sole one that served cappuccino in 1980 Calgary. The waitress, all done up in Gothic black, arrived with our foaming cups. It looked good.

Andreas took an appreciative sip, without interrupting his discourse on the parallels between New-Wave French Cinema and Nihilist Utopianism. I nodded my head brightly, not yet mature enough to question my longing for this young man who I found so boring much of the time. Perhaps a remnant of the Puritan ethos of pain being good? I finally worked up the nerve to taste my cup of milky foam. Not bad, until the espresso underneath made its way into my mouth. I wanted to spit it out; it was the same bitter disappointment I had known at eight. But I forced myself to finish the cup, even accepting another when the waitress came by. This was, I knew, another step into adulthood.

Espresso had a foreign cachet back then, an imaginary territory of dark-eyed men and women who sipped from tiny cups in smoky cafes on the Continent, people who could spontaneously translate the decadent poets into other languages, people who had exotic, slow sex in the afternoons. All this delivered in a small, sturdy white cup encircled by a wide band of brown iron oxide. Is it any wonder I like to collect mugs?

Karen Opas

PS. I would like to thank Elaine Hughes-Games and Cornelia Hauessler for answering my plea for submissions.

Potter's Guild of B.C. Newsletter Website: www.margaretdesign.com/pguild/

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 2nd Wednesday of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Gillian McMillan, Frank Turco
Gallery Assistants: Julia Maika, Christina Loch, Melanie Corbin, Monica Brisson-Arce

1997 Membership Fees (Based on Calendar Year):

- Individual: \$40
- Seniors/Full time Students: \$25
- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

Advertising Rates (not including GST):

- Full Page: \$130 1/2 page: \$65
- 1/4 Page: \$40 Business Card Size \$25

Unclassified Rates (not including GST)

- Members: FREE
- Nonmembers: 3 lines \$8 each additional line: \$2

Board of Directors: President: Ron Vallis; Vice President: Les Crimp; Treasurer: Janet Turpin; Secretary: Gillian McMillan;
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Corner Chair

With the first frost on my car this morning (in Vancouver), fall is now truly upon us. That means the busy Christmas season cannot be far off. I hope many of you will take time from your busy schedules to prepare submissions for Clay '98. We would really like to put our best foot forward. This show is a survey of our members recent work, so submissions should be of work 1996 or newer. I would like to thank in advance Cathie Falk and Jeanie Mah, who have agreed to be our jurors.

Jane is hoping the Christmas event Steins, Steins and Servers will be as successful as it was in 1995, so she will need lots of work.

Many thanks to Don Hutchinson and Karen Opas for their reviews of Walter Dexter's and Cathi Jefferson's exhibits. Anyone who is moved to contribute a review of a show in the gallery or any other place is more than welcome. It is interesting to hear someone else's perspective on exhibitions. The next Board meeting will be held Nov. 27 at 7 pm.

Ron Vallis.



Clay '98/Our Finest Work:

- Deadline for submissions is Feb. 1, 98
- Open to members of the Potters' Guild of BC.
- Entry fee of \$20 per submission (this fee will cover the cost of jurors' fees, postage, opening costs, return of works after the show, insurance, and the publication of a pamphlet mailer).
- submissions by slides only.
- up to two slides per piece
- the slides should not be marked, but accompanied by a separate sheet with your name, date, dimensions and title, if any.
- Slides must be good enough for reproduction as we will not have time to do separate photography between the deadline and mail-out. (i.e. the piece should be clearly defined with a neutral background.

All works shown must be available for sale. This is a requirement of the Vancouver Community Arts Council Gallery.

Ron Vallis

Maureen Lynn Wright

Maureen passed away peacefully on October 10, 1997, at VGH Palliative Care, after a valiant battle against cancer.

Maureen was a creative spirit who devoted her life to perfecting her ceramic art. She was unusual in that she started working in ceramics full-time immediately after high school, and she had no formal training. Her naturally inquisitive mind enabled her to learn quickly from the other potters with whom she came in contact. Not only was she self-taught, she succeeded in the difficult task of earning her living from her art.

Maureen also became an expert in the many technical aspects of ceramics. She became a master of decoration, as can be seen in wonderful drawings she did on her pots.

Maureen also discovered a wonderful talent for sharing her knowledge with others. She loved teaching and her students became a second family to her. She also enthusiastically shared information with her peers. Maureen had a fine mind and loved to discuss a multitude of subjects. She was a fighter, and would readily stand up for what she believed.

She brought this forthrightness to a variety of volunteer organizations, both in her community and her art. But most important to Maureen were her family and her friends. She was born and raised in Vancouver in a large and loving family to whom she was affectionately known as Mo.

In 1976 Maureen met Brad who became her partner in both her life and her work. As a tribute and a memorial to Maureen's generous and loving spirit, her family and friends have established the Maureen Wright Scholarship Fund. This fund will be administered by Northwest Ceramics Foundation, and will be available to potters who need assistance in either formal or informal education.

But perhaps the most unforgettable things about Maureen are her unique sense of humour, her laugh, and her smile.

Mo, we'll always love you.

The Potter

*Stay still in the hand of the Potter
Lie low 'neath His wonderful touch,
He shapeth and mouldeth in mercy
The clay that He loveth so much.
Surrender thyself to His working,
The curve and the hollow He wills,
Nor shrink from the pain and the pressure,
For the vessel He fashions He fills*

Inspired by Jeremiah 18:1 - 6.

Donations should be made out to:
The North-West Ceramics Foundation and sent to: The Maureen Wright Scholarship Fund, c/o The Potters' Guild of BC, 1359 Cartwright Street, Vancouver, BC, V6H 3R7.

Maureen's family.



Guild Library Update:

We've purchased a few new books that will be available for member check-out as of November 1. Our check-out period is one month, but that is often stretched for out-of-town members.

The Leach Legacy: St. Ives Pottery and its Influence by Marion Whybrow takes a look at all the potters who apprenticed at St. Ives with Bernard Leach and what they've done since.

Potters Beware by Rosemary Perry takes a look at the hazards of clay, and gives a guide to toxicity level of various materials.

Salt Glaze Ceramics: An International Perspective by Janet Mansfield is full of photo's and tips from potters around the world who work in salt.

A Potter's Palate by Christine Constant & Steve Ogden is a practical guide to creating over 700 glaze and slip colours. It is illustrated in full colour.

Coiled Pottery: Traditional & Contemporary Ways by Betty Blandino (Revised Edition) shows some of the stunning pots that can be made using coil techniques. Lots of photographs, showing both the work and potters demonstrating a variety of techniques.

Cornelia Checks In

I've been working with clay for 9 years, since I first moved to Williams Lake and took an evening course put on by the Cariboo Potters' Guild.

I am a full-time employee of the provincial government, and fit my pottery into spare time, along with all my other interests. I have a small room in my basement which I use as a studio. I have a shimpo and a kickwheel, a work table and a couple of shelving units squeezed onto the space. Usually, every surface is covered with stuff, so I often go to the Guild's studio to work. I have a raku kiln made from a garbage can and a tiger torch, but to bisque or high-fire my pots I take them to the guild's studio, which has an electric and a gas kiln.

I make some pottery on the wheel, which I fire in the Guild's gas kiln. I haven't really spent the time to become very proficient on the wheel, so most of the work I do is handbuilt. I specialize in oversize raku fruit and vegetables, arranged in bowls. I also make raku wall plaques and hand-built terra-cotta planters, again decorated on a fruit and vegetable theme. I also make raku vases decorated with black and white designs.

I like raku firing for all the usual reasons; the action, the spontaneity, and the glitzy glazes that attract people's attention.

Basically, I'm in the position of selling my work to supplement my hobby at this point. I could probably sell more work if I made more, but it seems there is so much in life to do, and never enough time. The Guild holds two sales a year, one in spring and one in November. We also rent a booth at the Medieval Market, the local Christmas craft fair. I also sell pots through the gift shop of the local community art gallery.

The best part about working in this community is the Cariboo Potters' Guild. The members of the guild taught me everything I know. We have the use of an old portable where we keep electric wheels and kick wheels, as well as an electric kiln. We get together for potlucks and for raku firings. Usually two or three members fire the guild's gas kiln together. Depending on

the weather and the results it can be either a cooperative celebration or a cooperative ordeal. Like the time we fired for twenty-four hours on a blustery day and didn't reach temperature. People who move away from Williams Lake comment on how they miss the friendliness of the Guild, and all the things we do together.

The Guild gives beginner classes twice a year, and this provides new blood for the group. Usually the beginners will join full of enthusiasm after the course and then find they don't have the time to commit, but there's always a few new members who do continue on. There's about fifty members in the Guild, with about ten to fifteen hardcore members. Of these, only two or three are production potters.

The disadvantage of living in a small community is that if you want to get something done, you have to do it yourself. There tends to be volunteer burnout, as we're also being asked to volunteer for other organizations in town. The market is small, especially for one of a kind pieces. Sometimes it seems like the five people in town who like your work buy a piece and then you can't sell any more. On the other hand, you're a big fish in a small sea here. I've had my work in three or four shows at the town's art gallery, whereas I don't think I'd have the opportunity in a city.

I'm mainly a member of the Potters Guild of BC to support the guild, and to get my newsletter, so I can see what's going on and feel like a member of a larger community of artists. I don't get to Vancouver often enough to take advantage of the guild's services. The last time I visited the gallery was four years ago and I've never attended a guild workshop. I don't produce enough work to worry about selling anything through the gallery or the guild's annual sale. What the guild could do for us in Williams Lake is provide a list of potters who would be interested in giving workshops in our community. The demise of the Emily Carr Outreach program has left a big gap here.

Cornelia replied to a last minute plea for an article, despite having just returned from a trip. Her helpful generosity surely reflects the spirit of her clay community. Thanks, Cornelia. Karen.

Cornelia Haeussler

Hagi Ware Ceramic Event

Hagi Ware, a type of ash-glazed stoneware, was, like many other wares in western Japan, made by potters taken from Korea during the Japanese invasions of the peninsula in the 1590's. Toyotomi Hideyoshi, who united Japan during the Warring States Period, made two expeditions to Korea and returned to Japan with a number of Korean potters who made Korean style tea wares in Karatsu, Kyushu and in Hagi (Yamaguchi Prefecture). Originally peasants' pottery, Hagi Ware was much admired by Sen Rikyu, the founder of the complete art of the tea ceremony (chanoyu), as exemplifying the "wabi" aesthetic of virtuous simplicity, and came to be prized throughout Japan, especially among tea people.

In this Korean tradition, the decoration relies on the simplest of effects —perhaps just a casual and irregular application of ash glaze over a coarse reddish-brown clay body. The glaze is composed of organic matter such as the ash of rice straw, bark and bamboo. The ash, which is high in silica, is mixed with water, before being applied to the pot. This is an applied or intentional ash glaze, as opposed to a natural, or accidental, deposit of ash as a result of firing in a wood-burning kiln.

The Urasenke Foundation, Seattle branch is hosting an exhibition, slide lecture and sale of work featuring the work of five Hagi Ware artists, Ohno Takaharu, Sakata Keizo, Shinjo Sukeemon XIV, Sakakura Shinbei XV and Tahara Tobei XIII. This will take place from November 21 to November 23 at Seattle Art Museum.

Using the Hagi tradition as a point of inspiration, the five artists presented in Seattle extend the tradition to give a shape to their own individual and sculptural expressions. All are members of multi-generational potting families, highly established, and the recipients of many honors and prizes. Deeply rooted in the Korean tradition, the work nevertheless represents a departure from tradition.

To attend Tahara Tobies slide lecture and subsequent chanoyu tea gathering, call Bonnie Mitchell at 206 / 324 - 1483. Editor.

A Taste Of Clay (Cont.)

local architect's studio, where it flames and dances as the westering sun streams across the lake and through the pines. One, two, and even three-headed wall sconces were quickly carried away to look down with mirth and benevolence on their new owners.

Forced to avoid the wheel, due to a shoulder injury, Anita DeLong concentrates on slab-building. She has adeptly translated her style to this new way of working. She presented formal tulip bricks and Ikebana trays, in addition to superb lamp bases and garden fountains. The latter were in two parts, a "pond" and a cascade "wall", with bas-relief fish and frogs, using a toasty unglazed stoneware. These were enhanced with smooth pebbles gleaned from the creek which runs behind her garden.

B.J. Jassmann's translucent porcelain invites us to take time in our lives for quiet luxuries: a goblet to hold the very best wine, a carved jar that might open to reveal hand made chocolates, a tureen in which to present a mouth-watering bouillabaisse, or a vase that focuses and stills the mind's eye.

From Peter and Daphne Flanagan came a line of dinnerware and large handthrown serving and decorative pieces. The porcelaneous stoneware they use gives an appropriate base for richly coloured and patterned surfaces. They sponge and trail glazes and slips, interweaving grape leaves and geometric forms to give depth and texture. Special pieces were presented on wrought iron stands, whose black matte surface perfectly complemented the black slip on the forms.

Gillian Paynter showed her whimsical design of apple trees and fruit picker's ladders on functional ware. Her handbuilt forms were embellished with cherubic women with that enigmatic smile we associate with the Mona Lisa. Unlike the chaste Mona Lisa, these ladies are clothed solely in their tresses.

Two long-time Okanagan potters who are retiring from active participation in our group put together a small display for the occasion. Des and Peg Loan delighted us all with small bowls and plates. These were illustrated with vignettes that might have

come from a child's storybook. There were also robust horses cunningly assembled from thrown and slab parts.

I will refrain from expounding on the merits of my own work. Suffice to say that I work in earthenware with majolica glaze and stains. We all have a marvelous time at our show each year, finding that the compliments as well as the sales make the effort worthwhile.

Elaine Hughes-Games



Letters To The Editor

Dear Guild:

I was a college lecturer in Kerala State in India. There are groups of potters living there who are very, very poor, but are extremely devoted to their pottery. Since they move around looking for clay sources to dig from, none of their children are able to go to school. I have helped them to form a charitable society.

I am now living in the USA and am worried about the continuation of the developmental work of these people. I actually helped a young man to write a book in the native language that describes the preliminary methods of pottery. He is still looking for someone to publish it! Since these are poor people who are making the pots, it is very much looked down upon in my native country of India.

Are you able to help these people and their future generations of potters?

Simon Zachariah
501 Red Bud Hill, Apt.
Bloomington, Indiana, USA 47408 or
email: <szachari@indiana.edu>

Janet Leach, 1918 - 1997

"I'm not a mother, not a gardener. I don't knit, and I'm lousy around the house. So I guess I have the time, and I just make pots." Janet Leach.

Janet Leach passed away on September 12 at the age of 79. She moved to New York while still a teenager in order to study sculpture, later working as a sculptor's assistant on the Federal Art Project. During the war she was a welder on naval warships. Afterwards, she studied ceramics at the Inglewood Pottery and Alfred University. In 1947 she moved to Threefold farm, a community built on the philosophical principles of head, heart and hand, where she founded a pottery studio. At this point in her life, she was not especially happy with her work, feeling she was not making good pots.

In 1952 she met Bernard Leach, Soetsu Yanagi and Shoji Hamada on their now legendary tour of America. In 1954 she went to Japan, the first foreign woman to study pottery there. She became Hamada's apprentice, later moving to the mountain village of Tamba where she worked for the family pottery of Tanso Ichino. Janet felt that Hamada and not Leach was her mentor: "It was as a potter in Japan that I really started making decent pots. I think my pots matured in Japan. I have done a lot of experiments in clay bodies. I like clay bodies rather than glazes."

In 1956 she moved to St. Ives to marry Bernard Leach, and not, as she insisted, to study with him. She was by now a potter in her own right. Her work drew freely on Japanese forms. She used combined wheel-throwing and hand-building to produce simple yet irregular shapes, with runny glazes that produced dramatic decorative effects. Janet took over management of the Leach Pottery while continuing with her own work, something she did until almost the very end of her life. She could not imagine an existence without making pots. Near the end of her life she hoped for young potters to have a simple and primary approach to potting.

Compiled from the Leach Legacy (Marion Whybrow) and the Times. Editor.



Fall Sale

continued through October....

Laguna Clays:

Raku	...13.33
Industrial Raku	...13.47
EM 210	...14.50
EM 215	...13.26
B Mix: Cone 5-6	...16.20
Calico	...14.40
Dover White	...16.90
B Mix	...15.78
B Mix with sand	...15.50
Death Valley Red	...13.61
Danish White	...15.36
Danish White-sand	...14.80
Kai Porcelain	...17.46
Kenji Porcelain	...17.67
Rod's Bod	...14.50
Big Pot	...15.10
WSO	...15.33

Seattle Clays:

Raku	...14.33
LF 06 White	...15.08
Red Art Terracotta	...15.78
Dove porcelain	...17.34
Awaji porcelain	...17.23
Midnight Black	...27.16
Alpine White	...15.73
Vaschon White	...14.25
Kenzan porcelain	...17.47
Kutani porcelain	...17.69
Scott	...15.32
Mt. Baker White	...17.33
Turner Porcelain	...17.67
Columbia White	...14.07
Willamette White	...14.42

10% off on:

- ..Skutt kilns
- ..Giffin Grips
- ..Laguna Banding Wheels

You get the sale price
no matter how many
boxes of clay you
purchase.

All other Laguna, Seattle, &
Tacoma clays are available at
sale prices during this sale.
Inquire for pricing.

Tacoma Clays:

Darcy's RedArt with MICA	...17.50
Darcy's Redart-no mica	...17.50

Bagged Materials: 50 lb. bags	
Gerstley Borate23.95
Frit 312459.00
Frit 313465.00
Superpax112.50

Greenbarn:
9548 - 192 Street,
Surrey, B.C. V4N 3R9
Phone: 604-888-3411
Fax: 604-888-4247
Hours:

Monday - Friday 9-5
Saturdays 9-1

* Tin oxide4.50 - 100 gr.
	...19.00 - 500 gr.
	...77.50 - 2 kg.
Cobalt Oxide15.25 - 100 gr.
	...70.00 - 500 gr.
Cobalt Carb.12.50 - 100 gr.
	...50.00 - 500 gr.

Guild News

This month, there seems to be mostly financial news to tell. Firstly, and very importantly, the Potters Guild has just recently received a refund cheque from Revenue Canada for the overpayments made in previous years. This amount, as indicated at the Annual General Meeting last May, has been directly applied to our outstanding debt, reducing it by 70%!! Aah, over a year in progress but well worth waiting for!

Secondly, it seems after endless hours upon hours of time, Janet Turpin and myself have been able to just about complete the transition of financial statements from the old system to the new! Now I know why big companies hire consultants to do this tedious, labour intensive work! Little did I know when this all began... I hope soon to be able to re-allocate some of my energies back to the Gallery again rather than spending all my time upstairs with the computer.

And lastly in response to a suggestion made at the AGM, I am currently trying to secure better credit card merchant rates for our members. Details will be printed in future newsletters as they become available.

The Guild still has available for sale one oak and brass bar stool and two oak chairs (we are slowly upgrading these with the funds raised from the Shard Sale). Any reasonable offer won't be refused!

Made In Clay (the sale event), which may become Made Of Clay to coordinate with the book title, is once again being held in the Performance Works Building on Granville Island, May 1 - 3, 1998. The positive comments received last year regarding booth layout and the system of taking your own cash (with a central credit card station provided) have encouraged us to follow the same framework for '98. Please see the application form on page 8 - the deadline for registration is December 1st!

Sadly, I was one of many to attend Maureen Wright's memorial service last week. Although I knew her for only a relatively short time, I was fortunate enough to have met Maureen both here at the Gallery when she brought in new stock and also at Aberthau where I took several pottery

courses with her. It's hard to believe that someone so full of life is no longer amongst us, but as the Minister said during the service, the wonderful part is that we don't have just memories of Maureen, but her pots too. And, Maureen and her family have established the Maureen Wright Scholarship Fund, to be administered by the North-West Ceramics Foundation; this fund will help other potters gain either formal or informal training, and so Maureen's spirit will continue to help others grow and learn. Thank you, Maureen.

Gallery News

After Walter Dexter's large, powerful rectangular forms in the Gallery last month, Margaret Hsu's exhibit *Searching* is the antithesis in both form and surface! While Margaret also chose not to overpower the space with too many pieces, the spatial volume of her show is only about 1/20th that of Walter's! Margaret's intricately detailed dragon sculptures, so delicate as they twist and turn around her lovely teapot and vase forms, command the viewer's attention. Margaret's exhibit will continue until Sunday, November 2nd, after which the installation of Kinichi Shigeno's exhibit *Levitation* will begin. Please mark on your calendars Kinichi's opening reception: Thursday, November 6th, 6 - 8pm.

October's feature artist-of-the-month, Karen Opas, was able to fill in last minute with six or seven pieces (although I was later to hear that she thought I was asking her for November!) Sorry, Karen, that month had been reserved by Pierre Belanger for some time! A reminder that this is an opportunity for non-juried members to display and sell their work in the Gallery for a month long period. Spaces for next year are beginning to be reserved, so please call me asap if you are interested!

The Jury Selection Committee had not had a chance to meet before the newsletter deadline so new Gallery artists will be introduced in next month's issue.

September sales in the Gallery were 2% less than last year's monthly total (better than predicted in the last newsletter!). Our annual total to date is up 3% over last year, and October is looking to be a strong month for us.

Jane Matthews

Gallery of BC Ceramics 1359 Cartwright St. Granville Island Openings:

Thursday, November 6 (6 - 8pm)
Kinichi Shigeno
Levitation
November 6 - 30

Thursday, December 4 (6 - 8pm)
Stems, Steins & Servers
December 4 - January 4

Gallery of BC Ceramics - Upcoming Submission Deadlines

November 21
Stems, Steins & Servers
(Please RSVP by this date)

This holiday-themed exhibit is open to all members of the Potters' Guild of BC to submit their stems (goblets!), beer steins, jugs, pitchers, trays, etc.

Work should arrive by December 1st at the very latest!

The steps for tagging/coding your work are as follows:

1. Please list each type of item brought in (list quantity of duplicate pieces, eg:
1. large goblet 4 \$20 each;
2. small goblet 8 \$15 each).
Number these items 1, 2, 3, etc.
2. On each piece, place a sticker with the number from the list and your initials.

#1
JM

3. Please place a second tag on each piece (this tag must measure 1"x
, Avery Label # available at most stationary stores). On this tag, write:

SHOWL
\$100

As the work arrives, a number will be assigned to it (the complete code will become SHOWL099 if it's the 99th piece, 'show' for the exhibit space and 'I' for the twelfth month. Make sure to put the retail price on this sticker!

If you have any other questions, please call Jane at 669-5645.

Made In Clay '98

For the fifth year of this sale, Made in Clay will be once again held at the Performance Works building on Granville Island on the weekend of May 1st - 3rd, 1998. The public awareness of this annual sale event has really been gaining momentum over the last four years, and it was felt it would be detrimental to change the venue at this point. The organizing committee for this year will again be John Cloutier, Darrel Hancock and Jane Matthews.

Approximately thirty 10' x 10' booths are available, and the fee will remain the same as last year at \$450 per booth (maximum 2 people per booth except for guilds). Participants will be responsible for their own sales and wrapping. A central Visa/Mastercard/Debit machine will be available for participants who do not have their own credit card setup; the fee of 3% will again be applied to all transactions to cover the cost of staffing, telephone lines and machine rental. This year will be the first year that Made in Clay will use full colour postcards for the invitations -we are planning to have enough printed on one

side for 2 years, and then on each year the back will be printed with the important details of where, when, etc. Please indicate on the application form how many invitations you will need. The hours of the sale will again be 10 am- 6 pm for each of Friday, Saturday and Sunday.

Fifty (or so) Years Ago

In February of 1944 the Canadian Geographic Journal published an article by Ruth M. Home. The article was a survey of pottery in Canada, from coast to coast. The following excerpts discuss a few BC potters that I am unfamiliar with. If you have any information on them or their work, would you please send word to the Guild, so we can include them in the history section of our upcoming book.

"The art of the Pacific Coast Indian has impressed itself on the pottery from British Columbia. From the early work of Emily Carr, more famous perhaps, for her paintings than her pottery, to the more recent work of Marjorie Robertson or Doris Lecoq, there has been a definite attempt to carry on the traditions and spirit of the Indian and the pioneer.

With three exceptions most of the working potters have studied in the Vancouver School of Art or under the Victoria Board of Education. In the former, pottery is taught as part of the general four years course as an elective craft of six hours a week...and is one of the dominant crafts in the Diploma Design Course. The connection between graduate and school is still mentioned because, of the six kilns available in the province, five are owned by the schools.

Axel Ebring, "the pottery man of Vernon" is perhaps the most colourful personality. He is Swedish by birth and is descended from a long line of potters. Located first at Salmon River, he later moved to Vernon. He throws all his wares, using naturally occurring materials and firing at a temperature high enough to mature a silica glaze. The finished pots are in soft shades of blue-greys and tans.

There are also photographs of work by BC clay workers M. Grute, Marion McCrea, Gertrude Weir, Molly Carter, Mrs. Burchett and Grace W. Melvin. Once again, we would like to know a bit about them for the book. *Editor.*

Made of Clay '98 Application Form

Please return by December 1/97. A \$100 non-refundable deposit should be included with the application, and 2 post-dated cheques (\$200 January 15, 1998 and \$150 February 15, 1998)

Name: _____

Address: _____ Postal Code: _____

Telephone: _____ Fax: _____

I/We enclose:

- cheque # _____ for \$100 dated December 1, 1997
- cheque # _____ for \$200 dated January 15, 1998
- cheque # _____ for \$150 dated February 15, 1998

I/we can volunteer for one of the following:

set up _____ clean up _____ publicity _____ mail out _____

demonstrations (please detail): _____

music/videos _____ party _____ billeting _____ odd jobs _____

collecting purchaser's prizes (from participants) _____ tabulating customer survey _____

Number of Post cards needed for publicity: _____

North-West Ceramics Foundation:

From the Oven to the Kiln!

The Foundation would like to give hearty thanks to all those who donated plates. Many thanks also to John Cloutier and his associates for cooking and serving such a sumptuous repast. Guests were delighted with their plates, which were used as serving dishes to bring on the exotic dessert. The funds raised (\$3,400) will be dedicated to an endowment for scholarships. The long range goal is to build up a large capital sum so that interest can be disbursed annually, without depleting capital, thus ensuring the continuity of a scholarship program.

Lottery For Pottery

Plans are underway for this event, which will take place at the Roundhouse Community Centre. The Lottery was so successful last year that we anticipate a much bigger crowd, and hence the change of venue from the VanDusen Gardens to the larger Roundhouse space. In order to establish a more public event and to give greater exposure to donating artists

and the the new Roundhouse Pottery Studio, all the pieces will be set up as an exhibition which will be open to the community from March 24th through the 26th, 1998. The Lottery will take place on the evening of the 26th from 7 - 11 pm. There will be a no-host bar, and students of the food and services resource group from the Lycas Centre will make and serve canapes throughout the evening. Door Prizes and raffles are being planned.

Tickets are currently being designed and will be available at the Gallery of BC Ceramics by mid-November. These will make wonderfully original Christmas presents: an evening of fun with the excitement and anticipation of the lottery draw. Tickets will cost \$85 and will allow the holder and one guest into the lottery where all tickets are winners. Our target is to have 200 pieces of work by the potters of BC on display. Potentially, the first ticket holder to be drawn will have the delightfully difficult task of choosing one piece from 200!

The funds generated will be once again dedicated to the book project, *Made of Clay* - the Ceramics of BC. Efforts to secure support from other sources still continue.

We know that you are probably being bombarded by requests for donations from other organizations, and it may seem that for us to come to you once again after recently donating plates to the fundraising dinner is just too much!

Nonetheless, the cause is a good one and when the book is published it will stand as a significant and important contribution to the history of ceramics in the province. This, then, is our call to you, the members of the Guild for donations to the event. The pieces or sets should be once again worth at least \$100, and you may donate as many as you wish! The Foundation will issue tax deductible receipts.

The target date for receiving pieces is March 16. In order to know how many tickets we can sell (hopefully 200), we would appreciate an early commitment. Please call Tam Irving at 604 / 921 - 6705 if you are willing to participate. Watch the newsletter for further developments about this important event.

Tam Irving.

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On the service road next to the Trans Canada Highway - South end Nanaimo

Good Food, Good Pots

The First Annual Fund Raiser for the Culinary Arts Foundation and the Potters Guild of BC was held September 20 at the Delta Pacific Resort & conference Centre. After arriving, Maureen and I glided through the Grand Ballroom with glasses of red wine perusing the silent auction areas, placing bids on donated pots, excursions, dinners, paintings, and various other items. During our sojourn we snacked on hors d'oeuvres of tasty treats atop small puff rounds of toast. This, along with conversations with other guests, continued for an hour.

The head chef of the Delta Pacific, Wolfgang Leske, announced the evening's culinary program. Each of the six courses was described just prior to being served. Appropriate wines were also served with each course. The menu for the evening was as follows:

* Alderwood smoked Emu and Mesclun Greens, with a balsamic vinaigrette.

* Salmon, Scallop & Spinach Paupiettes, served with Rouillies.

* Cranberry Sorbet (with a smidgen of Old Port).

* Pheasant Supreme, stuffed with fresh chanterelles & oyster mushrooms, served with a Merlot sauce, creamy polenta and seasonal vegetables.

* Baked Brie in phyllo with nectarine and grape chutney.

* Cappuccino Mousse.

What can I say? It was an incredible evening with over 90 guests enjoying this amazing feast. Every course was a delicious treat for both the eye and palate, and virtually every dish was one that Maureen and I were unfamiliar with. The cappuccino mousse, a mini-sculpture, arrived on a plate decorated with trailed fruit sauces, and garnished with various berries. The mousse itself was in the form of a chocolate decorated demi-tasse mug, complete with pastry handle, pastry spoon and spun sugar swizzle stick.

As far as I could tell, I was one of five potters in the room, which was surprising, considering it was co-organized by the BC

Potters' Guild. The cost was \$95 per person, which was a very good price, and everyone took home a plate or a platter (Maureen and I brought home plates worth at least \$150, so we enjoyed this very special evening virtually for free).

I believe that this event was probably poorly advertised and explained within the clay community, which surely accounted for the lack of clay people in attendance. I very strongly advise you to keep an eye out for this event next year. Give yourself a treat and come away with more than you arrived with. Congratulations to John Cloutier for his initiative and boundless energy in ensuring a successful evening, and all those involved in making a memorable evening for a lot of happy people. And, of course, thanks to all the potters who donated plates and platters for the evening. A future generation of potters will appreciate your generosity.

Darrel Hancock.



Good Looks...Great Read!



*Why, even cowpokes out on the range stop what they're doing when **contact** rolls around. They like the quality of imagery and intelligent writing about every aspect of ceramics they find on those pages.*

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Unclassifieds

For Sale:

Glaze materials, kiln furniture, cones, kiln sitter. Prices vary.

Contact J. Whitelaw at 604 / 263 - 4508.

Exhibition & Reception:

BW Finley's clay sculpture show, "Women Pregnant" is opening Sunday, Nov. 2nd, from noon - 4 pm at the Blackberry 3 - D Gallery in the Port Moody Arts Centre, 2425 St. Johns Street, Port Moody. Show Dates: Oct. 29th - Nov. 24th. Open: Noon - 4 pm, Wed. - Sun.

CABC Opening Reception:

Nov. 28th, 7 - 9 pm at the Atrium, Bank of Hong Kong, Georgia & Hornby will feature over 150 craft works created for the APEC Conference. The show runs till December 20th, Mon. - Wed, 9 am - 8 pm, Thurs - Fri., 9 am - 9 pm, Sat 10 am - 6 pm.

Kiln for Sale:

Olympic Electric Kiln, 18" by 27". Dawson automatic shutoff. To cone 8, Kiln furniture included. Exclt. condition, seldom used. \$1200 OBO. 250 / 752 - 8772.

Do You Need A Pottery Assistant?

experienced in decorating, glaze prep., application, kiln setting and slip coating. If you need temp., part time or full time help, please contact Sharon 604/ 734 - 0441.

It's Raining Cats and Dogs

Canadian Craft Museum at 639 Hornby is exhibiting pet themed work (for sale) from Nov. 27 till Jan. 4. 687 - 8266 for hours.

'Chosin Pottery - Robin Hopper and Judi Dyelle 14th Annual Sale. Special Opening Weekend Nov. 29 - 30. Sale continues through Dec. Join us for some hot mulled cider, coffee and cookies in the studio at 4283 Metchosin Rd., Victoria from 10 - 5 pm daily. 250/ 474 - 2676.

The Burnaby Potters' Guild

is actively seeking new members. If you are an amateur potter who would like to learn (or just do) soda, raku, sawdust and/or gas firing, please give us a call. Contact Evelyn Dyck at: 604 / 298 - 1850.

Wanted:

Used Cone 10 electric test kiln. Call Mary Fox, 250 / 245 - 3778.

Mary Fox Pottery Annual Studio Sale: Sat, Nov. 8, 11 - 5 pm, Sun, Nov. 9, 1 - 5 pm. New works and some old favorites. 321 - 3rd Ave, LADYSMITH, 250 / 245 - 3778. This year's special feature is wine tasting presented by the Academy of Wine and Spirits.

"Eastside Cultural Crawl"

70 artsyts in the Strathcona neighborhood invite you to visit their studios for a Christmas exhibition and sale. Potters and clay artists include Fredi Rahn, Kathryn Young, Nathan Rafta, David Iwankov, Silvia Dotto, Janet Szliske, Gladys Muirhead, Olga Campbell and Kathy Leko. Nov. 28, 5 - 9 pm, Nov. 29 & 30, 11 - 5 pm at 1000 Parker st. and five other locations.

Calls For Entry:

Lark Books seeks entries for upcoming book. Contact Ceramics competition, Lark Books, 50 College St., Asheville, NC, 28801 USA.

Entry Deadline: Nov. 10, 1997

Fletcher Challenge Ceramics Award

invites entries. The sole judge is a ceramist of international status whose identity will be made public after finalists are selected. First prize is NZ \$15,000. All styles of work are accepted for entry, including mixed media that is essentially ceramic. Entry form and rules can be picked up or faxed to you via BC Potters Guild office.

Entry Deadline: Dec. 1, 1997

It's About Time! A clockmaking contest. Clocks will be judged on functionality, innovation, people's choice. All pieces must sell for less than \$250. Entry fee \$10. Cal DV8 at 604 / 682 - 4388 or fax 604 / 687 - 3293.

Clocks accepted Nov. 28 - Dec. 2, 1997

City of Vancouver Artist in Residence Program invites submissions. Contact 604 / 324 - 1980 for full details and entry form. **Entry Deadline Dec. 4, 1997**

8th Biennale Nationale de Ceramique invites all Canadian Clay artists to submit sculpture or installations that explore the theme "Espace/Terre". Entry form is available from tel: 819 / 691 - 0829, fax: 819 / 374 - 1758 or email: galerie_art.duparc@tr.cgocable.ca **Entry Deadline:** February 21, 1998.

Workshops

The Living Arts Centre in Mississauga, Ontario will be home to over 50 emerging and mid-career artists in ceramics, drawing & painting, glass, photography, sculpture, textiles and wood. The program intends to facilitate creativity, exploration and dialogue within a multi-disciplinary environment. For more information please contact Monica Harhay, Director of Visual Arts, phone: 905 / 306 - 6154, fax: 905 / 306 - 6101 or email: mharhay@LivingArts.on.ca

Millicent Harrison clay sculpture classes at Silk Purse Studio in West Vancouver. Nov. 4 through Nov. 27 on Tues. & Thurs., 12 - 3 pm. Millicent Harrison is a noted Canadian artist, specializing in realist portrayal of the human figure. Her works include private collections, galleries, museums and Government of Canada. To register call 604 / 925 - 7270

Paper Clay Workshop with Jacqui Berglund, Sunday Nov. 2, 10 - 5 pm at Mudslinger Clay Studio. Learn how to use this amazing clay. \$30. Call 604 / 688 - CLAY to register.

Tile Painting with Gillian McMillan. A hands-on workshop using coloured slips. Sunday, Nov. 2, 1 - 4 pm. \$16.05 plus fee of \$5 per tile. Port Moody Centre for the Arts. To register call 604 / 469 - 4561.

Mosaic Workshop with John Givens. Make durable, beautiful mosaics. Bring tiles, broken pottery, stones or marbles. \$69.55. Nov. 8, 10 - 4 pm. Contact the Shadbolt centre for the Arts at 604 / 291 - 6864 to register.

Round House Pottery Studio offers Decorating with Cyndy Chweles, Weds. Nov. 19 & 26, 6:00 - 9:30 pm. \$35. Learn the exciting possibilities of surface decoration from an accomplished artist. Students will work with tiles as a surface and majolica glaze to explore the historical as well as contemporary decoration. All abilities are welcome. Call 604 / 713 - 1800 to register.

More Workshops



Workshops, Cont.

Mexico 1997. San Miguel de Allende
Dec. 4 - 19. Handbuilding and low temperature firing with Denys James. Other art courses or Spanish lessons. Live in a Mexican guest house. \$1295 includes return airfare, bus, room & meals; \$1550 with two courses. \$1450 with one non-ceramics course. Taxes included. Contact Denys James at phone/fax: 250 / 537 - 4906.

Clay in the Baja, Mexico 1998:

Colour on Clay and Clay as Canvas with Jan Edwards. Feb. 2 - 6

Creating Pots to Raku with Meira Mathison. Feb. 9 - 13

Raku Firing with Steven Forbes-deSoule. Feb. 16 - 20.

Inlaying coloured Clays with Barbara Moffit. Feb. 23 - 27.

All workshops are \$250 US/week, inexpensive- accommodation available.

Contact Meira Mathison at 250 / 727 - 9463 for more information or to register.

A Day with Gordon Hutchens

Throwing and decorating stoneware. A revealing insight into the throwing and slip decorating techniques for which Hutchens has gained an international reputation. A full day of watching a master at work. Sunday, Feb. 15, 10 - 4 pm at the Shadbolt Centre for the Arts. Fee \$42.80 Call 604 / 291 - 6864.

Svend Bayer Workshop "He is more than just a potter, he is a force of nature" Michael Cardew. The Potters' Guild of BC and the Shadbolt Centre for the Arts are hosting this noted English potter. Svend, who apprenticed with Michael Cardew, specializes in large, wood-fired pottery. During the two day session he will lecture, give a slide show and demonstrate throwing and surface decorating techniques. **March 7 & 8, 1998, 10 4 pm. \$74.90.** To register, call 604 / 291 - 6864.

Ongoing Workshops

New Round House Pottery Studio is open to the public from 9 - 5 pm on Saturday and Sundays. Four hour time blocks cost \$5 for those enrolled in classes, \$10 for others. This season is low fire clay only. The studio has 8 new shrimpo wheels & 2 kilns. Contact 181 Roundhouse Mews, Vancouver at 604 / 713 - 1800.

Mudslinger Clay Studios welcomes new members to their drop-in studio in Gastown. Membership fee is \$25 annually with a drop-in fee of \$8 for 4 hours. Call 604 / 688 - CLAY for information on hours and technical support.

The Port Moody Centre for the Arts offers a Clay Studio Programme, a drop-in period for people who have some experience in clay, Tuesday days and Wednesday evenings. \$30 for 5 sessions, plus volunteer time. Call 604 / 469 - 4561 for details.



**POTTERS
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COLUMBIA**

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Vancouver BC V6H 3R7
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Potters Guild of British Columbia 1998 Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

<input type="checkbox"/> Individual	\$40	<input type="checkbox"/> Senior	\$25
<input type="checkbox"/> Family/Studio (max. 4 persons)	\$55	<input type="checkbox"/> Institution or Group	\$80
<input type="checkbox"/> Student (full-time)	\$25	<input type="checkbox"/> Corporation	\$80

Name: _____

Mailing address: _____

_____ Postal Code: _____

Phone: _____ Fax: _____

Email: _____

I/we enclose \$ _____

Mail or deliver to:

Potters Guild of BC
1359 Cartwright Street
Vancouver, BC
V6H 3R7

The membership is for the calendar year ending in December of 1998